

# THE TRANSFIGURATION.

## A Church Cantata.

The words written & compiled by  
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The music by  
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### N<sup>o</sup> I. Quartett and Chorus.—“Thy painful steps.”

Andante molto sostenuto. (♩ = 52.)

PIANO.

*pp misterioso*

*pp*

*poco cres:*

*cres:*

*gva*

*f*

*dim:*

*p*

*sempre dim:*

*pp*

*A*

*pp*

CHORUS.  
SOP.

ALTO. *pp*

TEN.

Thy pain - ful steps, . . . . . O bless - ed Sa - viour,

BASS. *pp*

Thy pain - ful steps, . . . . . O bless - ed Sa - viour,

We have traced with tear - dimmed eyes; . . . . .

We have traced with tear - dimmed eyes; . . . . .

The Transfiguration.

(H.1355)

Thy pain - ful steps, . . . O blessed Saviour, We have traced with  
 We have traced with  
 Thy pain - ful steps, . . . O blessed Saviour, We have traced with  
 We have traced with

tear - dimmed eyes; . . . . . We have seen Thee,  
 tear - dimmed eyes; . . . . . We have seen Thee,  
 tear - dimmed eyes; . . . . . We have  
 tear - dimmed eyes; . . . . . We have

home - less, wan - dering, wea - ry, way - worn,  
 home - less, wan - dering, wea - ry, way - worn,  
 seen Thee, home - less, wan - dering, wea - ry, way - worn,  
 seen Thee, home - less, wan - dering, wea - ry, way - worn,

The Transfiguration. (H. 1355)

*mf* mocked, *p* des - pised. . . . . B  
*mf* mocked, *p* des - pised. . . . .  
*mf* mocked, *p* des - pised. . . . .  
*mf* mocked, *p* des - pised. . . . . *p* Thy

Tra - vel - ler all un - com - plain - ing  
 Tra - vel - ler all un - com -  
 Thy pain - ful

pain - ful steps, 0  
 On . . . the road to Cal - va - ry, What supports Thy pa - tient  
 - plain - ing On the road to Cal - va - ry, *cres.*  
 steps, 0 bless - ed Sa - viour, Thy *cres.*  
 bless - ed . . . Sa - viour, Thy *cres.* pain - ful . . .

The Transfiguration. (H. 1355)

spi - rit Near - ing death's dark a - go - ny!  
 What supports Thy pa - tient spi - rit! Thy  
 pain - ful steps, Thy steps, O...  
 steps, ... Thy steps, O... Sa - viour,  
 Thy pain - ful steps... we have  
 pain - ful steps Thy steps, Thy  
 bless - ed Sa - viour, we... have  
 Thy pain - ful steps we have  
 traced, have traced with tear - dimmed  
 steps we have traced with tear - dimmed  
 traced, have traced with tear - dimmed  
 traced, we have traced... with tear - dimmed

Musical notation includes treble and bass staves for voice and piano, with various dynamics (*mf*, *f*, *cres.*, *dim.*, *p*) and articulations (trills, triplets).

SOLO SOP.

Ah!

SOLO CON.

SOLO TEN.

SOLO BAR.

Thou se - est,

tho' from us hid - den,

Thou se - est,

tho' from us hid - den,

Thou se - est,

tho' from us hid - den,

Thou se - est,

tho' from us hid - den,

eyes.

eyes.

eyes.

eyes.

*pp*

Saints and angels round Thee stand

Saints a - dor - ing, saints a -

Saints and angels round Thee stand

Saints and angels round Thee stand

Saints a - dor - ing, saints a -

Saints and angels round Thee stand



SOLO SOP.  
- dor - ing, guardian an - - - gels, . . . . . Saints a -

SOLO TEN.  
- dor - ing, guardian an - - - gels, . . . . . Saints a -

CHORUS.  
Bless - - ed  
Bless - - ed  
O bless - - ed  
Bless - - ed

- dor - ing, saints a - dor - ing, guardian an - - - gels, . . . .  
- dor - ing, saints a - dor - ing, guardian an - - - gels, . . . .

Sa - viour!  
Sa - viour!  
Sa - viour!  
Sa - viour!

... *mf* Shin\_ing ranks on ei\_ther hand, . . . . . Bathed in

... *mf* Shin\_ing ranks on ei\_ther hand, . . . . . Bathed in

*pp* Bless \_ \_ ed Sa \_ viour!

*pp* Bless \_ \_ ed Sa \_ viour!

bless \_ \_ ed Sa \_ viour!

Bless \_ \_ ed Sa \_ viour!

*sempre pp*

*mf*

SOLO SOP. *dim:*

light that fills all space . . . With ra \_ \_ \_ diance, with

SOLO TEN. *dim:*

light that fills all space . . . With ra \_ \_ \_ diance, with

*dim:*



SOLO SOP. *p* **D**  
 ra - diance from Thy Fa - - - ther's face . . .

SOLO CON.  
 Saints a - dor - ing, saints a -

SOLO TEN. *p*  
 ra - diance from Thy Fa - - - ther's face . . .

SOLO BAR.  
 Saints a - dor - ing, saints a -

*p* **D**

*mf* Bathed in light, in light . . .

- dor - ing, guardian an - - - gels,  
*mf* Bathed in light, in light . . .

- dor - ing, guardian an - - - gels,

CHORUS. *mf*  
 Saints a -  
 Saints a -  
 Saints a -  
 Saints a -  
 Saints a -

*cres.* *mf*

...that fills all space, Shining ranks... bathed in light... *sempre f*

bathed in light... *sempre f*

...that fills all space, Shining ranks... bathed in light... *sempre f*

bathed in light... *sempre f*

**CHORUS.**

*cres:* *f* \_dor\_ing, guardian angels, Shining ranks, saints a\_dor\_ing, Shin\_ing

*cres:* *f* \_dor\_ing, guardian angels, Shining ranks, saints a\_dor\_ing, Shin\_ing

*cres:* *f* \_dor\_ing, guardian angels, Shining ranks, saints a\_dor\_ing, Shin\_ing

*cres:* *f* \_dor\_ing, guardian angels, Shining ranks, saints a\_dor\_ing, Shin\_ing

*cres:* *f*

... bathed in... light . . . . . that fills all space, that fills all space.

... bathed in... light . . . . . that fills all space.

... bathed in... light . . . . . that fills all space, that fills all space.

... bathed in... light . . . . . that fills all space.

ranks bathed in light that fills, that fills all space With

ranks bathed in light that fills, that fills all space With

ranks bathed in light that fills, that fills all space With

ranks bathed. . . . in light that fills. . . . all space With ra -

*sempre f*

## CHORUS.

*dim:* *p*

ra-diance, with ra-diance from Thy Fa-ther's face.

*dim:* *p*

ra-diance from. . . . . Thy Fa-ther's face.

*dim:* *p*

ra-diance, ra-diance from Thy Fa-ther's face.

*dim:* *p*

- - - - - diance from Thy Fa-ther's face.

*cres:* *sempre cres:*

CHORUS.  
SOP.

## ALTO.

## TEN.

## BASS.

Lord,

Lord, . . . .

Lord, . . . .

Lord, . . . . .

*f*

**F** **ff**

Lord, re - veal to us Thy splendour,

Lord, re - veal to us Thy splendour,

Lord, re - veal to us Thy splendour,

Lord, re - veal to us Thy splendour,

**F** **ff**

**ff**

Lord, re - veal to us Thy splendour,

Lord, re - veal to us Thy splendour,

Lord, re - veal to us Thy splendour,

Lord, re - veal to us Thy splendour,

Lord, re - veal to us Thy splendour,

**ff**

**ff**

Clothed in ma - jes - ty as King!

Clothed in ma - jes - ty as King!

**ff** Clothed in ma - jes - ty as King!

**ff** Clothed in ma - jes - ty as King!

Well we know Thee poor and low - ly,

Well we know Thee poor and low - ly,

Well we know Thee poor and low - ly,

Well we know Thee poor and low - ly,

Well we know Thee poor and low - ly, Now would hear the an - gels

Well we know Thee poor and low - ly, Now would hear the an - gels

Well we know Thee poor and low - ly, Now would hear the an - gels

Well we know Thee poor and low - ly, Now would hear the an - gels

sing Thee first, Thee last, Thee all in all,

sing Thee first, Thee last, Thee all in all,

sing Thee first, Thee last, Thee all in all,

sing Thee first, Thee last, Thee all in all,

The Transfiguration.



And see them on their fa - ces fall,

And see them on their fa - ces fall, and

And see them on their fa - ces fall, and

And see them on their fa - ces fall, and

*pp*

see them on their fa - ces fall...

see them on their fa - ces fall...

see them on their fa - ces fall...

*poco rit. a tempo*

*pp*

*graz.*

*pp*

*segue*

(H. 1355)

N<sup>o</sup> 2.

*Recit. (CON.)* "And after six days."  
*Orchestral Interlude and Chorus.* "King Majestic."

Non troppo lento.

*Recit.*

CONTRALTO.

*grv.*

And af-ter six days, Jesus taketh Peter, James, and

PIANO.

John his brother, and bring-eth them up into an high mountain a - part. *Molto Moderato* (♩=54)

And was trans-figured be-fore them, and His

face did shine as the sun, and His raiment was white as the light.

# ♩ "The Transfiguration."

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Molto Moderato. (♩ = 54.)

*legato*

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Molto Moderato. (♩ = 54.)' and the articulation is 'legato'. The first measure is marked with a piano dynamic (*p*). The second system continues the piece, with dynamics *p*, *cres.*, and *mf*. The third system includes a *dim.* marking. The fourth system features a section marked 'H' and a piano dynamic (*p*). The fifth system is marked *gru* and includes *poco cres.* and *dim.* markings. The sixth system concludes with *poco rit.*, *a tempo*, and *pp* markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

♩ (N.B. Should the Cantata be performed without Orchestra, this movement may, if desired, be omitted, and the work resumed at page 21, 2 bars after letter J.)  
The Transfiguration.

(H.1355)

This musical score is for a piece titled "The Transfiguration" (H. 1355). It consists of six systems of piano music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature changes from one system to the next: the first system is in B-flat major (two flats), the second in B-flat major, the third in D major (two sharps), the fourth in D major, the fifth in D major, and the sixth in D major. The tempo is marked "Allegro" in the second system. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes several slurs, ties, and triplets. The final system ends with a *grm* (grandioso) marking.

*pp*

*Allegro*

*sempre pp*

*sempre pp*

*f*

*p*

*f*

*f*

*p*

*sempre f*

*grm*

Musical score for "The Transfiguration" (H. 1355). The score is written for piano and features six systems of music. The first system begins with a *gracioso* marking and a forte (*ff*) dynamic, transitioning to piano (*pp*). The second system includes a *poco rit.* marking, a first ending bracket labeled *I*, and a *p a tempo* marking. The third system continues with *poco rit.* and *p a tempo*. The fourth system features a *molto rall.* marking, a *dim.* (diminuendo) instruction, and a *pp* dynamic. The fifth system includes a *cres.* (crescendo) instruction and an *mf* (mezzo-forte) dynamic. The sixth system concludes with a *pp* dynamic. The score is characterized by complex harmonic textures, including triplets and chromatic passages.

This image shows a page of musical notation for a piano piece. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by complex, often dissonant chords and intricate rhythmic patterns, including many triplets. Dynamic markings include *poco cres.* (poco crescendo), *mf* (mezzo-forte), *f* (forte), *poco rit. ff* (poco ritardando, fortissimo), and *a tempo*. The notation includes various articulations such as slurs, ties, and accents. The page is divided into three systems of music. The first system has two staves. The second system has two staves. The third system has two staves. The music is written in a style typical of late 19th or early 20th-century piano literature.



SOP. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

ALTO. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

TEN. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

BASS. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

King ma - jes - tic! Vi - sion glo - ri - ous!

Light o'er light of noon vic - to - ri - ous!

Light o'er light of noon vic - to - ri - ous!

Light o'er light of noon vic - to - ri - ous!

Light o'er light of noon vic - to - ri - ous!

Light o'er light of noon vic - to - ri - ous!

Trembling we a - dore Thee, Nor mar - vel that in

Trembling we a - dore Thee, Nor mar - vel that in

Trembling we a - dore Thee, Nor mar - vel that in

Trembling we a - dore Thee, Nor mar - vel that in

Trembling we a - dore Thee, Nor mar - vel that in

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*dim.*

But our all to Thee we prof\_fer. ... Lov\_ing hearts and

*dim.*

But our all to Thee we prof\_fer. ... Lov\_ing hearts and

*dim.*

But our all to Thee we prof\_fer. ... Lov\_ing hearts and

*dim.*

All to Thee we prof\_fer. ... Lov\_ing hearts and

loy - al. Make them, Lord, though sore their weakness, One with Thine in

loy - al. Make them, Lord, though sore their weakness, One with Thine in

loy - al. Make them, Lord, though sore their weakness, One with Thine in

loy - al. Make them, Lord, though sore their weakness, One with Thine in

love and meekness, ... Fit for tribute roy - al.

love and meekness, ... Fit for tribute roy - al.

love and meekness, ... Fit for tribute roy - al.

love and meekness, ... Fit for tribute roy - al.

*segue*

*Recit. (CON.)* "And behold."

Nº 3.

*Recit. (BAR.)* "Lord, it is good."

*Air. (TENOR.)* "Who would not fear Thee."

*Molto lento.*

CONTRALTO. *Recit.* *mf* And behold, there appeared unto them Moses and E - li - as talking with Him. *dim.*

PIANO. *mf*

*p* Then answered Pe - ter and said un - to Je - sus — *rit.* *mf* Lord, it is good for us to be *dim.*  
*Andante sostenuto. (♩=60.)*

*p* here; if Thou wilt, let us make three ta - ber - na - cles; one for  
*L'istesso tempo. (♩=60.)*

*Recit. CON. a tempo* *pp* Thee, and one for Mo - ses, and one for E - li - as. For he

wist not what to say; for they were sore a - fraid.

*p* *rit:*

*pp* *rit:* *mf*

Pochissimo piu mosso ma sempre tranquillo.

(♩ = 66.)

SOLO TEN.

*p*

Who would not fear Thee,

*dim:* *p*

*mf* King of Saints, *p* who would not fear Thee, *cres:* who would not

*mf* *p* *cres:*

fear Thee, When, sud - den robed, . . . when, sudden robed in ma - jes - ty,

*mf*

*mf* Thy splendour dark - ens earth - ly eyes? *L f* Who would not

*poco rit:* *a tempo*  
fear Thee, ... O King of Saints!

*dim:* *colla voce* *p*

*p* Yet Thou, ... ef - fulgent Lord, hast said: ...

*rall:* *rall:*

*a tempo* *p* Lo, at the door I stand and knock; O - pen, and

*p*

*cres.* I will en - ter in, ... *mf* Lo, at the door I

*cres.* *mf*



stand and knock; O - pen, and I will en - ter

*cres.*

*p*

*3*

in, O - pen, and I will en - - ter in, . . . . .

*mf*

. . . And there with you a - bide, . . . . . and I, . . . . . and

*f*

*f*

*Res.*

I will en - ter in, . . . and there with you, with you . . . . .

*f*

*dim.*

*dim.*

. . . a - - bide! . . . Who would not

*M*

*p*

*trattollo*

*M*

*p*

The musical score is written for a voice and piano. It consists of six systems of music. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C).

**System 1:** The vocal line begins with the lyrics "fear Thee," followed by a rest and then a single note. The piano accompaniment starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) section, and then returns to piano (*p*).

**System 2:** The vocal line continues with "King. . . . . of Saints, . . . . Who would not". The piano accompaniment includes markings for *poco rall:* and *a tempo*.

**System 3:** The vocal line has the lyrics "fear Thee, who would not fear Thee, when sud-den robed, . . . . when, sudden". The piano accompaniment features a *pp* (pianissimo) section and a *poco rall:* section.

**System 4:** The vocal line continues with "robed in ma-jes-ty, Thy splendour dark-ens earth-ly". The piano accompaniment has a *mf* (mezzo-forte) dynamic marking.

**System 5:** The vocal line has the lyrics "eyes, When, sud-den robed, . . . . when, sud-den robed in ma-". The piano accompaniment includes *cres:* (crescendo) markings and a *f* (fortissimo) section.

The score concludes with a *Red.* (Reduction) marking and a decorative flourish.

- jes - ty, Thy splen - dour dark - ens earth - ly eyes

*sempre f*

- jes - ty, Thy splen - dour darkens earth - ly eyes, . . . . . Thy splendour

*sempre f*

dark - ens earth - ly eyes?...

*dim.*

*p tranquillo*

Who

*dim.*

would not fear. . . Thee, O King. . . . .

*p*

... of Saints?

*poco rit.*

*pp*

*a tempo*

*poco rall.*

*segue*

N<sup>o</sup> 4.

## Chorus.—“O Elder Brother, come.”

Con moto ma non troppo. (♩=72.)

PIANO.

The musical score is written for a piano and a four-part vocal chorus. The piano part begins with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Con moto ma non troppo' with a quarter note equal to 72 beats per minute. The piano part features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand, with dynamics ranging from piano (p) to forte (f). The vocal parts enter with the lyrics 'Let it be ev - en so.' The Soprano, Alto, and Tenor parts have a melodic line, while the Bass part has a more rhythmic line. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from piano (p) to forte (f). The vocal parts enter with the lyrics 'O El - der Brother,'. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from piano (p) to forte (f). The tempo is marked 'poco rit: a tempo'.

SOP.

ALTO.

TEN.

BASS.

Let it be ev - en so.

Let it be ev - en so.

O El - der Brother,

O El - der Brother,

*poco rit: a tempo*

SOP. *cres.*  
 come, and make our hearts Thy home, Thy temples here . . . be - low, Thy temples

ALTO. *cres.*  
 come, and make our hearts Thy home, Thy temples here be - low, Thy

*mf.* *dim.*  
 here be - low, . . . . . and make our hearts Thy tem - ples here be -

*mf.* *dim.*  
 tem - ples here be - low, . . . . . make our hearts Thy temples here be -

*p* *dim.*  
 - low. O El - der Bro - ther, come, O Brother, come, . . . . . And make our

*p* *dim.*  
 - low. O El - der Bro - ther, come, O Brother, come, . . . . . And make our

hearts Thy home, Thy tem - ples here be - low.

hearts Thy home, Thy tem - ples here... be - low.

*mf* Let it be

*Ed.* *p* El - der Brother, come, ... *mf* Let it be

*mf* Let it be ev - en so... *p* El - der Brother, come, *mf* ev - en so... *mf* Let it be ev - en

*mf* ev - en so... *p* El der Brother, come, *mf* Let it be

*mf* El - der Brother, come, ... *f* Let it be ev - en, *f* ev - en



ev - en so, *Pf* Let it be ev - en so,  
 ev - en so, *f* Let it be ev - en so,  
 ev - en so, *f* Let it be so, *dim.* let it be  
 so, ..... Let it be ev - en so, *dim.* let it be

*p* ev - en so. .... *p* O Elder Brother,  
 ev - en so. *p* Let it be  
 ev - en so. *p* O Elder Brother, come, and make our hearts, our

O El - der Bro - ther, come, and make our  
 come, and make our hearts... Thy home, make our  
 ev - en so. .... Let it be ev - en so,  
 hearts Thy home

*sempre p*

*cres.*  
 hearts Thy home, make our hearts, . . . our  
*cres.*  
 hearts Thy home, our hearts, our  
*cres.*  
 ev - en so. *cres.* El - der Bro - ther, come, O  
 El - der Bro - ther, come, and make . . . our

*f*  
 hearts Thy home . . . . . Let it be so, . . . let..  
*f*  
 hearts Thy home . . . . . Let it be so, let  
 Bro - ther, come. Let it be so, let..  
 hearts Thy home. Let it be ev - - en so, let

*dim.*  
 . . . it be ev - - en, ev - - en so. . . .  
*dim.*  
 it be ev - - en, ev - - en so.  
*dim.*  
 . . . it be ev - - en, ev - - en so.  
*dim.*  
 it be ev - - en, ev - - en so. El - der

Brother, come, *p* Bro - ther, come, *p*

El - der Bro - ther, come, *p* Bro - ther, come, *p* 0

Brother, come, *p*

*ped.* *sempre dim.* in - *ped.*

0 come, . . . . . and *sempre dim.* make our

*dim.* 0 come, . . . . . and make . . . . . our

come, . . . . . *pp*

*dim.* Let it be so . . . . . *pp*

- u - en - do *rall:* *pp*

hearts Thy home, . . . . . *rall:* 0

hearts . . . Thy home, our hearts . . . . . Thy tem - ples here be *dim. e rall.*

0 El - der, Bro - ther, come, . . . . . 0 Brother, *pp*

come, . . . . . *rall:*

*a tempo*

El-der Bro - - ther, come, And make our hearts Thy

low. O come, And make our hearts Thy

come, make our hearts Thy

make... Thy

*pp a tempo*

home, Thy temples here... be - low, Thy temples

home, Thy temples here be - low, Thy

home, Thy tem - - ples here, Thy

home, Thy tem - - ples here, Thy

*cres.*

here be - low, . . . . . and make our hearts. . . .

tem - ples here be - low, . . . . . make our hearts. . . .

tem - ples here. . . . be - low, make Thy

tem - ples here, make Thy

... Thy tem - ples here be - low. 0

... Thy tem - ples here be - low. 0

tem - ples here be - low.

tem - ples here be - low.

ELder Bro - ther, come, O Bro - ther come, . . . . .

ELder Bro - ther, come, Bro - ther come, . . . . .

Bro - ther come, O

O ELder Bro - ther, come, O

*mf* *p*

*mf* *p*

Ped.

And make our hearts Thy home, . . . Thy

And make our hearts Thy home, . . . Thy

come, here . . .

come, make our hearts Thy home

*p* *pp*

*p* *pp*

Ped.

\*



tem\_ples here be - low, 0 come. . . . .

tem\_ples here be - low, 0 come. . . . .

be - low, Bro - - ther,

here. . . . be - low, Bro - - ther,

*p* *mf* *S*

*Red.* \*

and make our hearts Thy home, . . .

and make our hearts Thy home, . . .

come,

come, make our hearts Thy home, .

*p* *pp* *dim:*

*Red.* \*